


M
119
.P48
S66
1937



Digitized by the Internet Archive
in 2018 with funding from
Brigham Young University

577-5

M
119
P48
566
1937

TRANSCRIPTIONS FOR HARP BY CARLOS SALZEDO

BACH, JOHANN SEBASTIAN

Bourrée, from the Partita I.50

CORELLI, ARCANGELO

Giga50

COUPERIN, FRANÇOIS

Sarabande, from the "Quatrième Concert Royal"50

DURAND, A.

Chaconne60

GLUCK, C. W. von

Gavotte from "Armide"50

MENDELSSOHN, FELIX

Spring Song50

➔ PESCETTI, G. B.

Sonata in C minor90

RAMEAU, JEAN-PHILIPPE

Gavotte, from "Le Temple de la Gloire"50

Rigaudon60

Tambourin50

(Prices apply to U. S. A.)

G. SCHIRMER, Inc., NEW YORK

T

FROM
LYON & HEALY, INC.
Suite 401, Steinway Hall
118 WEST 57th STREET
NEW YORK CITY

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

Sonata

in C minor

Transcribed for Harp by
Carlos Salzedo
(1931)

Giovanni Battista Pescetti
1704-1766

Allegro vigoroso
♩ = 168

Harp

f

B \flat (1) (A \flat) B \flat

E \flat — b

D \flat E \flat D \flat E \flat F \sharp

più f

A \flat F \flat B \flat

(1) Indications in parenthesis are for the repetition.
Indications entre parenthèses sont pour la reprise.

Copyright, 1937, by G. Schirmer, Inc.
International Copyright Secured
Printed in the U. S. A.

First system of musical notation. The right hand features a complex melodic line with many slurs and fingering numbers (1-4). The left hand provides a steady accompaniment with eighth and sixteenth notes. A sharp sign (F#) is written below the left hand staff.

Second system of musical notation. The right hand continues with intricate fingerings. The left hand has a series of chords and single notes. Chord labels below the staff include Bb, Ab, Fb, Gb, Eb, Ab/Bb, and Gb/Db. A handwritten note "phrase L.H." is written below the staff. The word "dim." (diminuendo) is written above the right hand staff.

Third system of musical notation. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with some rests. Chord labels include Ab, Bb, and F# (with a circled cross). The word "molto" is written above the right hand staff, and "f" (forte) is written below it.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingering. The left hand has a bass line. A handwritten note "don't rush" is written above the staff. A chord label Bb is written below the staff.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingering. The left hand has a bass line. The word "poco rit." (poco ritardando) is written above the right hand staff, and "poco" is written below the left hand staff.

a tempo

f

(Ab) Db

poco meno f

Start hands

Start hands

Ab Bq Dq Bb

Eq Bq Aq

(1) Pedals in parenthesis are for the first time.
Pédales entre parenthèses sont pour la première fois.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score includes fingerings (1-3) and articulation marks (accents) for the melody. The piece ends with a double bar line and a key signature change to D-flat major, indicated by a "Db" symbol.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for piano and features a melody in the right hand and a bass line in the left hand. The key signature is B-flat major (two flats). The tempo is marked *molto* and the dynamics include *f* (forte). The score is divided into measures with fingerings and articulations. Below the bass line, there are chord symbols: Eb, F#, D#, and Bb.

1^a volta, poco rall. e dim.

2^a volta, molto rall., ma senza dim.

2^a volta, molto rall., ma senza dim.

1. 2.

lunga

ff

L. V.

F#

attacca

37591

Fb.
Bb

Eh

F#
— b

五

(1)

First system of musical notation. Treble and bass staves. Treble staff has a 4-measure phrase with notes G4, A4, B4, C5, followed by a 4-measure phrase with notes B4, A4, G4, F#4. Bass staff has a continuous eighth-note accompaniment. Dynamics: *pp ma sostenuto*. Fingering: 2 3 4 1, 1, 2 3 4 1. Chord symbols: A4, b, 3/3.

Second system of musical notation. Treble and bass staves. Treble staff has a 4-measure phrase with notes G4, A4, B4, C5, followed by a 4-measure phrase with notes B4, A4, G4, F#4. Bass staff has a continuous eighth-note accompaniment. Dynamics: *(senza cresc.)*. Fingering: 1 2 3 4 1 2, 1 2 3 2 1 2 4, 1 2 4. Chord symbol: b.

Third system of musical notation. Treble and bass staves. Treble staff has a 4-measure phrase with notes G4, A4, B4, C5, followed by a 4-measure phrase with notes B4, A4, G4, F#4. Bass staff has a continuous eighth-note accompaniment. Dynamics: *f*, *p*. Fingering: 1 2 3 4 2 3, 3 1, 2, 1 2 3, 1 2 1, 1 2 1. Chord symbols: A4, Eb, Db.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 4-measure phrase with notes G4, A4, B4, C5, followed by a 4-measure phrase with notes B4, A4, G4, F#4. Bass staff has a continuous eighth-note accompaniment. Dynamics: *p*. Fingering: 1 2 1, 1 2 1. Chord symbols: Ab, B4.

Fifth system of musical notation. Treble and bass staves. Treble staff has a 4-measure phrase with notes G4, A4, B4, C5, followed by a 4-measure phrase with notes B4, A4, G4, F#4. Bass staff has a continuous eighth-note accompaniment. Dynamics: *p*, *mf cresc. f*. Fingering: 1 2 1, 1 2 1. Chord symbols: A4, Eb, F#, Ab, B4.

The image shows the first system of the piano accompaniment for 'The Swan' by Camille Saint-Saëns. The music is written for piano and is in 3/4 time. The key signature has two flats (B-flat major). The first system consists of three measures. The first measure has a dynamic marking of *mf* and a fermata over the second measure. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The bass line in the left hand is marked with *E♭*, *D♭*, *E♯*, *F♭*, *A♭*, and *E♭*. The melody in the right hand is marked with *mf* and *f*. The first system ends with a double bar line.

Musical score for "Lento" by Franz Liszt, featuring a piano and a cello. The score is in B-flat major and 3/4 time. The piano part is written for both treble and bass staves, while the cello part is written for a single staff. The tempo is marked "Lento".

The piano part includes various musical notations such as slurs, accents, and fingerings. The cello part is shown as a single staff with notes and fingerings. The score includes the instruction "più *f* molto sostenuto" and "(senza dim.)".

sempre *f* *p* subito

poco allargando

molto sostenuto (senza dim.)

poco dim.

mf

$\text{♩} = 184$ Presto

f (1) (B \flat)

mp E \flat B \flat

f E \flat A \flat — b

A \flat — b

p B \flat

(1) Indications in parenthesis are for the repetition.
Indications entre parenthèses sont pour la reprise.

p *mp* *f* *f sempre* *p sub.* *ff*

E \flat *B \flat* *G \flat* *F \sharp* *F \flat* *A \flat*

Musical notation includes:

- Treble and Bass staves.
- Notes, rests, and bar lines.
- Dynamics: *p*, *mp*, *f*, *f sempre*, *p sub.*, *ff*.
- Articulation: accents (>), slurs, and fingerings (1, 2, 3, 4).
- Key signature: B-flat major (two flats).
- Final measure: double bar line with repeat signs.



STUDY MATERIAL for the HARP

METHOD for the HARP

In collaboration with
LUCILE LAWRENCE

(S. S. S. 209)

Price, \$3.00

The HARPIST'S DAILY DOZEN

(S. S. S. 213)

Price, \$1.50

MODERN STUDY of the HARP

(S. S. S. 55)

Price, \$2.75

THIS work contains fundamental exercises with illustrations and technical explanations, serving as an introduction and complement to Carlos Salzedo's "Modern Study of the Harp." In addition, this method contains fifteen Preludes for beginners, each of which has been purposely written in a different key in order that the beginner may become familiar with the manner of key formation on the harp.

The manner of producing chromaticism (pedals) is one of the principal assets of the harp.

In these Preludes, the pedals have been used extensively to avoid harmonic monotony as well as to give beginners the opportunity of becoming acquainted at once with the use of the pedals. They are also advantageous to the musician who desires to become acquainted with the many resources of the contemporary harp.

"THE Harpist's Daily Dozen" can be used by all harpists with the exception of beginners. Its aim is to allow busy or touring harpists to keep up their technique with the minimum effort.

Metronomic tempi have been purposely omitted. Players will regulate tempi in accordance with their technical ability. The sonorous substance of these exercises has been calculated to fit various tempi without losing musical value.

As in the "Method for the Harp" and the "Modern Study of the Harp," both hands are developed to the same degree of efficiency, and the text appears in English and French.

Technical explanations in the introduction will assist the artist in obtaining full value in a limited practise period.

THESE Studies are not addressed solely to harpists, but to all who are interested in every musical manifestation. Composers and conductors alike will find in them information which will confirm their intuitions or solve their doubts, both with respect to the notation and the innumerable resources of the harp of to-day.

Novices as well as virtuosi can profit by these Studies. Harpists of little experience will find in every measure something which will advantageously replace the contents of uninteresting and tiresome books of exercises.

Musically, these Studies will diminish the contempt with which fine musicians regard the harp.

Technically, they will develop (in the same degree for both hands) a logical knowledge of fingering and of the various tone-effects.

G. SCHIRMER, INC.

NEW YORK



Date Due

All library items are subject to recall at any time.

MAR 10 2004		
MAR 31 2004		
OCT 31 2005		
NOV 22 2005		
OCT 07 2008		
APR 14 2009		
APR 06 2009		

Brigham Young University

Nov 12/95

